

FASHION'S LATEST WORD IN SMART CREATIONS

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How the Full, Full Skirt Is Managed



Circular skirt scalloped at the bottom so that sagging will not be noticeable.



Wide flounce fastened to shirred yoke on simple white frock of net and lace.



Deep scallops and a straight ruffle beneath maintain an even lower edge on this mourning frock of black voile.

The full skirt is still with us. The Paris openings are over and, as in other more peaceful years, we have taken the cue from Paris about the clothes we shall wear through the coming season. Paris says full skirts. The American designers who have been working along their own lines, developing made-in-America fashions, have also clung to the full skirt. So whether you advocate Paris or American-made fashions, your skirts must be full.

There is little radically new in the autumn styles. They are rather a very logical development of the styles of the past few months, with a novelty of cut or trimming here and there. So the wide skirt was to be expected.

Altogether, the skirt of the autumn is sensible, comfortable and becoming. It flares around the lower edge, it fits smoothly over the hips. It is short enough for comfort, yet seldom cut to an exaggerated shortness.

Fullness at the Hips.

The fullness at the hips is one of the problems of a skirt that must flare at the bottom. Many gores attain the desired result—but many gores make rather ugly lines of seaming. We have learned to like uncut widths of material. One cannot say we have learned to like uncut lengths—the shortness of our frocks would deny that statement before it was made.

Then there is the skirt cut on circular lines—the skirt modeled, it seems, on a child's first idea for a doll's frock, a circle with a hole in it to slip over the head.

Every woman who remembers the circular skirt in its last revival shudders at the thought of another visitation of that atrocity. A skirt with a straight, even lower edge when it was first hung, it developed into a sag-

ging, scalloped, uneven affair before many days had passed. And if it was to look even passably well, it had to be rehung several times.

The circular skirt today has profited by that other circular skirt. The even lower edge was the difficult thing to maintain in that; so today there is no even lower edge. Instead there is a blatantly uneven edge, cut in points or rounded scallops or else longer here, shorter there, to all appearances just as the fancy of the dressmaker suggests.

There are deep hip yokes on many of the new skirts—some circular, some with straight sections pleated to the yoke. And there are still a few skirts that are gathered or pleated about the waist—many of them in tulle and other thin fabrics for evening.

Fur Again.

Fur, if present indications hold good, is to be more used this winter than last—perhaps than ever before.

The craze for white fox collars this summer was lessened among the really smart because there were so many collars of white lamb's wool, cat and almost any other cheap pelt at hand—and these were worn by the thousands who so quickly ruin, with popularity, a fashion set by the few. But there is no danger that the fur trimming predicted for the winter will be come too popular. For one thing, it has many phases—there is not just one fashion that all who see it may copy.

Instead, there are fur hems on street and house frocks. There are standing collars of fur, that reach quite to the ears. There are all sorts of fur cuffs. Fur bands are used on anything from tulle to gabardine. And all sorts of little fur novelties are used to trim hats and frocks and coats and blouses. Beaver, mole, marten, squirrel and ermine are much used for these fur trimmings.

A wide fur hem on a short, flaring skirt is decidedly effective, and a fur collar on one of the high-necked coats of the season is often the most becoming finish. From this very fact that fur is such an obvious part of the styles of the autumn there is every chance that its vogue will increase as the season goes on.

Of course, judging from the experience of the last few seasons, the fashion of wearing a wreath of flowers about the neck or carrying a muff of tulle may come in about Christmas. There is something too altogether appropriate about the autumn styles as they were launched in Paris in August to make them seem real—or permanent. It is long since we have had anything so obviously suited to the season as the full, short skirts, the heavy, warm coats, with long sleeves and high collars, closed across the chest, and the small, easily adjusted hats that are the present fashion.

One noticeable thing about the fashions introduced at the French openings is that many of the new skirts are draped—that is, panniers, even bustle effects, and wide and irregular folds of cloth play an important part in the new skirts' charm. These are not new features—the bustle effect has been struggling for recognition for a year—but they are combined, needless to say, in a novel fashion.

The New Colors.

It is to be a season of purples, if we are to take our cue from Paris. At almost all of the openings, purple, pansy shades, and the shades called cyclamen—pink-lavenders—really—are featured. Gray, too, may see a revival of favor. Gray, when properly worn, is a charming color. There are many persons, however, who cannot

wear it and they should not make the mistake of trying to do so. For them perhaps the purple shades will serve for street frocks and suits, or else the dark brown called tete de negre, which is fashionable, or the deep Bordeaux shade.

Blue is still in fashion. Bright shades of this color are to be worn for evening. And navy blue is never really out of fashion for street wear. It has been so much used in the last few seasons that if it were possible to put it out of fashion by popularity, it would long since have gone out of fashion. It has been tested in every way and is still found acceptable.



Quaint frock with light gray skirt and dark gray bodice, both of taffeta. The skirt is trimmed with roundabout tucks and bands of embroidery, and the little ruffles across the shoulders add to the broad look of the frock.



Hip yoke effectively used in frock of blue and black silk. The skirt is slightly irregular at the lower edge, and is edged with ball fringe.



Two evening frocks with gathered skirts. The blue taffeta frock on the left has an overskirt gathered into panniers and a narrower underskirt hanging straight. The white tulle frock on the right shows many little shirred ruffles of white net to accentuate its fullness.



Circular skirt built up of many sections, cleverly hidden under wide tucks. Serge frock with wide flounce fastened on a cord to a narrow yoke at the hips.